

C 'Modal' tuning - C G C G C D - Duncan McFarlane

Yes, I know it's not 'modal' -but that's what it gets called. Technically it's Csus2

TUNING TO C MODAL FROM 'STANDARD' :-

It is VITAL that you start tuning from 'concert' pitch.

One string, B , gets tuned UP to C - it stands a good chance of breaking if your starting pitch was too high!

Hint - The G string should remain steadfast! This is your reference point when you want to return to standard tuning!

Tune your sixth string, bottom E , down to D - Use the 4th string (D) to guide you.

At this point you are in Drop D tuning - if you haven't done so before, explore it !

Tune your first string, top E , down to D - Use the 4th string (D) to guide you.

At this point you are in Double Drop D tuning - if you haven't done so before, explore it !

When you're ready to continue:-

Tune your fifth string, A , down to G - Use the 3rd string (G) to guide you.

Tune your second string, B , UP to C - Use the 3rd string (G) to guide you - holding it down at the fifth fret to play yourself a C.

Tune your fourth and sixth strings, currently at D , down to C - Use the 2nd string (already at C) to guide you.

Congratulations! Now you're in what gets called 'C modal'

Bear in mind-

- When holding down any chord shape, you don't need to play ALL the strings - just the ones you want to hear
- it is not necessary to **fret** any note that is not going to be played!

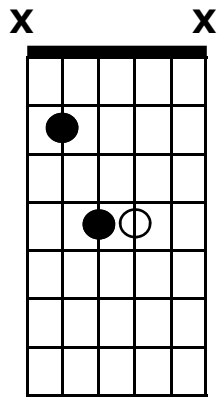
Important! -The following chord Shapes in C Modal have been assigned 'names' after placing a capo on the 2nd fret. This manoeuvre will make it easier to 'navigate' when you're playing with or watching others playing in standard tuning. It also gives some 'tension' back to the strings (they won't feel so slack) and the frets are closer together further up the neck - so it makes the stretches for chord shapes a bit easier! If you play with the capo elsewhere, remember to adjust the chord name accordingly! (A chord clock may help you!)

Key to the following pages:-

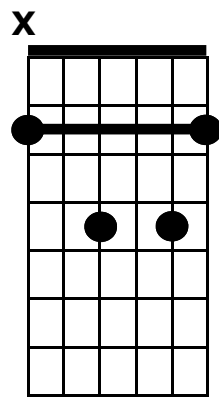
● = fretted note ○ = optional fretted note _____ = guitar nut
X = string not ●————● played = barre

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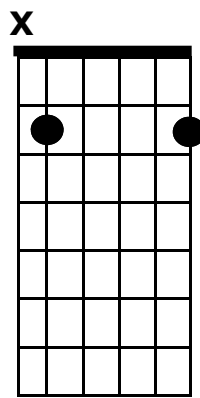
D	D	D	D
A	A	A	A
G	G	G	G
G	Absolutely any minor chord depending on fret chosen	Absolutely any major chord depending on fret chosen	Absolutely any major or minor chord depending on fret chosen



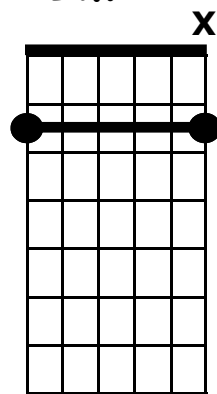
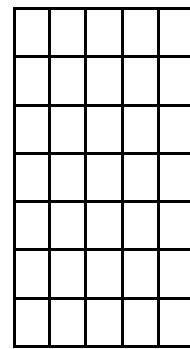
Bm



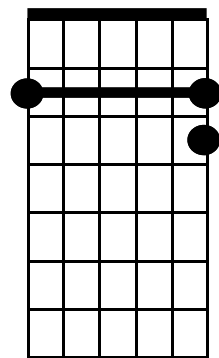
B or Bm



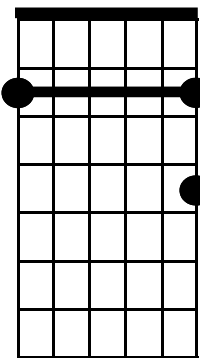
Bm



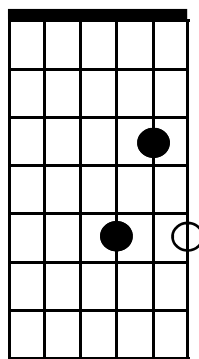
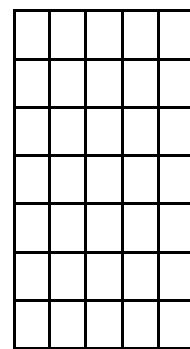
E or Em



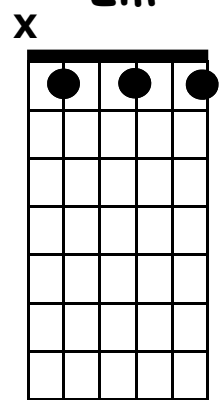
Em



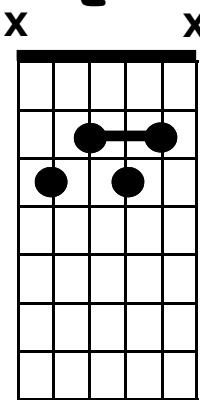
E



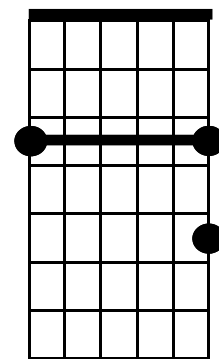
Dm



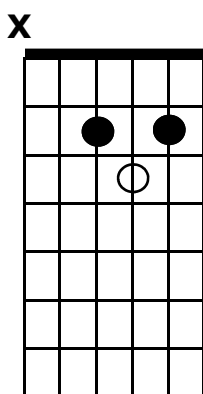
Bb



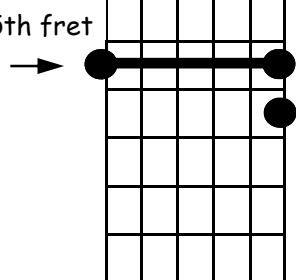
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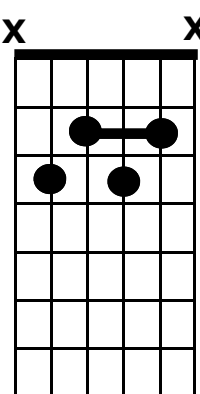
F



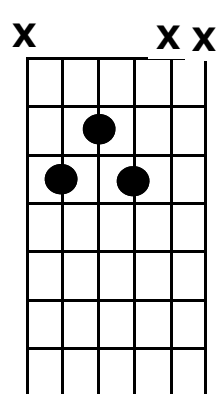
Am



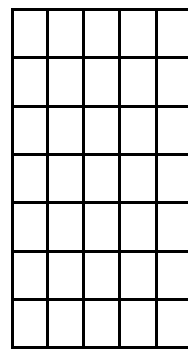
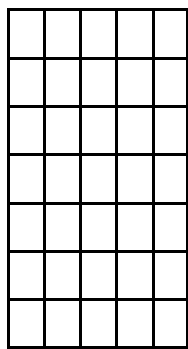
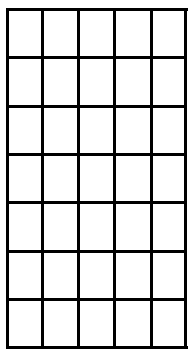
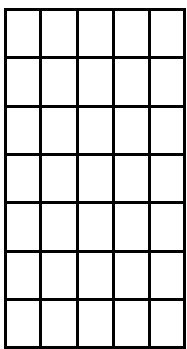
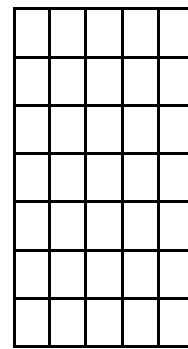
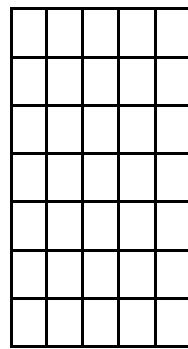
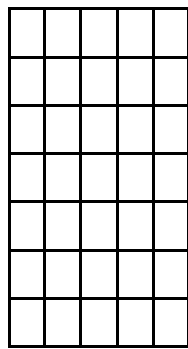
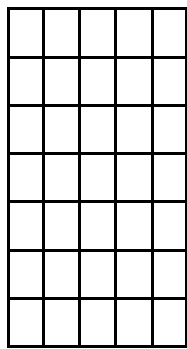
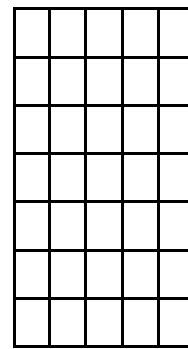
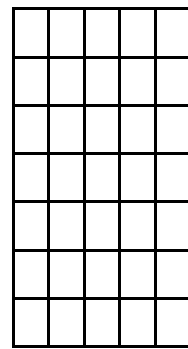
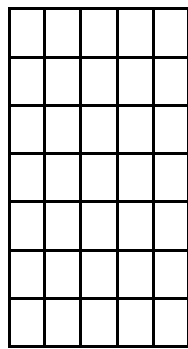
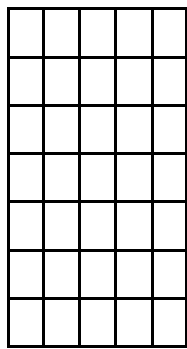
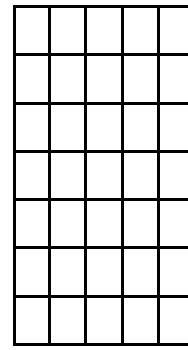
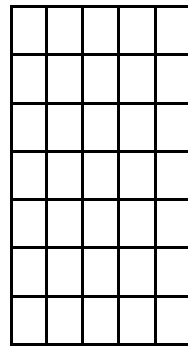
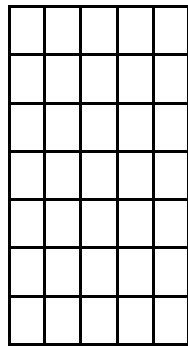
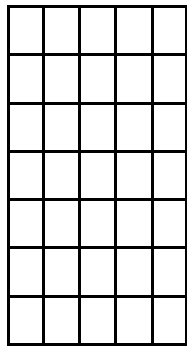
Gm



C



C



Spare boxes for you to record your own 'other' chords after you've started exploring the tuning! - All the best - Duncan

Varying those guitar (or similar instrument) accompaniments!

- Duncan McFarlane

At previous workshops I discussed quite a few ways we could look and making as many 'variations' to your guitar accompaniment as possible. I tried to persuade folks that merely strumming the same pattern, or picking the same 'mechanical' arpeggio ' ALL the way through a song just might be a tad dull for one's audience. Whilst it's OK to do such as that for any individual song, I intimated that the same 'treatment' song, after song, after song, quickly becomes tiresome.

There were various suggestions made to make things more varied and therefore, hopefully, more palatable over an entire set.

I did of course say that you didn't have to use ALL these options within each and every song! Simply pluck something (one, two, whatever the song needs in YOUR opinion...) from the suggested 'menu' - basically, just THINK about it more while still at the getting-it-ready for performance stage.

We came up with a few, various and 'obvious' initial thoughts...

- Why not dampen the strings for a verse or a chorus - works equally well with strumming or picking!
- Why not drop the guitar accompaniment completely for a line or two - maybe even a whole verse or whole chorus? - your voice 'alone' is a strong instrument in its own right, and that 'silence' behind your voice will make the song stronger when you bring your instrument back in!
- That last point refers to 'dynamics' - dropping the guitar out altogether is quite effective, but you can also apply that to how HARD your playing the strings - and the same applies to your voice!
Introduce light and shade - play quietly, or sing (even down to a whisper) for a while - then bring either back in (gradually or with suddenness - both have a different dynamic effect)
- Why not use picking for parts of the song, then strumming for other sections?
- Why not try to break up the changes between chord changes with 'single string runs' - either on bass notes, or the higher strings? - both equally effective. Sporadically introducing such 'runs' is particularly useful in the spaces between vocal lines.
- That last sentence reinforces my point on the first page of my C Modal Guitar Tuning instruction sheet... Even though the guitar has six strings... You don't have to play them ALL at any one time! Striking just one, or two at any one time can be enough!

There were other similar ideas tossed around at the workshop to add variations.

I haven't listed them all here... perhaps we can discuss this further when you

attend another one with me? ;o) Cheers! Duncan McF - June 2024

Please feel free to contact me via email dmcfmusic@gmail.com

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